

# THE LUTE.

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### MADAME HANKA SCHJELDERUP.

THIS remarkable pianist and vocalist is a Norwegian by birth, but the varied experiences that fell to her lot while a student constitute her a cosmopolitan in the fullest sense of the term. At the age of 14 she appeared at Bergen in a concert given with Ole Bull, the great violin-player. Her father held a high position under the Norwegian Government. After youthful successes she went to Paris where she studied the piano under Thomé and Delaborde, and harmony under Massenet. In fact, though she took piano lessons from Liszt at Weimar, and singing lessons from Madame Wagner at Bayreuth, and although she speaks German like a native she was practically educated in Paris. In her artistic life she has made many friendships among European celebrities, and in addition to those above mentioned she is intimately acquainted with Marshall MacMahon, Grieg, the eminent painter Bouguereau, Max Nordau, Siloti, Emil Sauer, Weingartner, Eugen D'Albert, and numerous others. Madame Schjelderup came to England in October last. Her first concert in London was given at the Salle Erard, when her performance of Grieg's works, in which she especially delights, provoked great and mainly enthusiastic comments from press and public.

The Grieg Recital was followed up by a pianoforte and vocal recital at the same Hall, when her singing attracted almost as much attention as her playing. While critics differed on minor points as to the quality of her voice, all agreed that she showed a faultless musical understanding and a complete sympathy with the composers whose works she interpreted. On February 1 last, Madame Schjelderup gave in her double capacity of vocalist and pianist a concert at St. James's Hall, which firmly established her in a prominent position among the shining lights of the season. On this occasion she was assisted by the Hungarian violinist M. Bela Kiralfy, who contributed some solos, the rest of the programme being

entirely furnished forth by the accomplished lady.

Madame Schjelderup has been described as a woman of "almost startling personality." Tall and distinguished in appearance, she possesses a rather pale face of striking beauty, which is, however, greatly enhanced when she is playing or singing. At such moments "her paleness gives place to a deep rose such as only very young girls have, and her eyes grow larger and deeper." She is the very reverse of self-conscious. If anything, she might perhaps take a little more pride in her personal appearance. It was observed of her by one fair critic that she did not even take the trouble to arrange her skirt after taking her seat at the piano! But she arranges her thoughts which is much more important, and she depends on her art and her inspiration for the only impressions which she cares to convey. Perfectly sincere herself, and generous to indulgence to the shortcomings of fellow artists, she regards anything like pretension or affectation with pardonable indignation. She is eminently natural, and the simplicity of the well-bred is dignity. The portrait facing this page is reproduced from a photograph by Messrs. Window and Grove.

## CURRENT NOTES.

HARDLY has the curtain been rung down on the opera season of 1899, when already the programme for 1900 is being discussed. One important decision has been arrived at. Two cycles of the "Ring des Nibelungen" are to be given under the same conditions as obtained in 1898. Last year, a leading paper said (of the cycle performances): "It is highly improbable that a scheme will ever be renewed which involves a ridiculous change of the civilized dinner hour, and floods the Strand at six o'clock with ladies in evening dress." An American authority has laid it down that it is unwise to prophesy unless one knows. For better or worse, the experiment is to be repeated, and it is only, after all, mere sagacious business policy, for this year's returns show that Wagner's works were more popular than those of any other master. As we stated last month, Wagner was played on 23 nights out of the 71.

\* \* \*

THERE is apparently some chance of a Mozart revival next year at the opera. They have been giving brilliant and successful Mozart cycles during the last few years in

Munich, and Mr. Maurice Grau has been to that town with a view to offering us something of the kind in London. It is a long time since any Mozart operas besides "Don Giovanni" and "Le Nozze di Figaro" have been heard here, and the public at large would eagerly welcome an adequate presentation of "Die Zauberflöte," not to mention "Cosi fan Tutte," "Il Seraglio," and "Idomeneo." The last named, the composer esteemed almost as highly as "Don Giovanni."

\* \* \*

THE honorary degree of Mus. Doc. has been conferred upon Sir Herbert Oakley by the University of Edinburgh. In 1876, Sir Herbert was knighted, and he is a Doctor of Music of Oxford, Dublin, and St. Andrews, a LL.D. of Aberdeen and Edinburgh, and a D.C.L. of Toronto. Sir Herbert Oakley occupied the Chair of Music at Edinburgh for 26 years.—Three Richter Concerts will be given at St. James's Hall on October 26, 30, and November 6.—Señor Sarasate will give three violin recitals at the same Hall on November 9, 30, and December 4.—A season of Promenade Concerts will be opened at Covent Garden on Saturday, September 2. M. Jacobi will conduct.

\* \* \*

M. PADEREWSKI was recently married at Warsaw to Madame Hélène de Rosen, a great friend of the first Madame Paderewski who, when dying, confided the care of her infant son to her friend. A short time ago, Madame de Rosen was divorced from her husband, a violinist, and was thus in a position to marry M. Paderewski *en secondes nocés*, and so become a mother to the little boy who had long before learned to love her. The great pianist has bought a villa at Morges, not far from Lausanne, on the lake of Geneva, and to this secluded spot he retires from time to time. It is said that while rustivating he allows his luxuriant growth of hair to make acquaintance with the barber's shears, but when the time approaches for reappearance in public, the services of the tonsorial artist are kindly but firmly dispensed with.

\* \* \*

ONE can hardly imagine the consternation that would be induced among M. Paderewski's female admirers were he to appear at a concert with a closely cropped head! His aureole of hair is almost as great an attraction to some as his piano-playing. Yet why neglected locks should be generally accepted as a sign of musicianship it is not easy to guess. Nevertheless we are convinced that a neatly-groomed artist is regarded with misgiving if not with disfavour. Mr. Edward Jones (for many years conductor at the Princess's Theatre, the composer of "The Fay of Fire," and other operas, and an original and talented writer) looks ridiculously like a smart officer in

army. Had he worn a fluffy wig and outlandish clothes and evinced hydrophobic tendencies, he might perhaps have become a European celebrity.

\* \* \*

PEROSI, the priest composer, is very industrious. He has three entirely new works in hand, and he hopes this year to again challenge Austrian and German opinion, which was the reverse of favourable to him last year. English opinion—that is English opinion of any value—is absolutely against him. He is too elementary for us, and does not appear to be elementary enough for the Viennese.

\* \* \*

THERE is some talk of an Italian opera season to be opened after Christmas at the Adelphi Theatre by Signor Lago, who first introduced "Cavalleria Rusticana" into England. (It seems hardly credible, but it is none the less an historical fact that Mr. Punch made a joke about this gentleman's name in connection with "Largo al Factotum"!)" "Cavalleria" was produced at the Shaftesbury Theatre, and well do we remember how awful the *reprise* of the "Intermezzo" sounded on the first night with the organ badly out of tune with the orchestra.

\* \* \*

MR. F. H. COWEN has been appointed conductor of the Bradford Permanent Orchestra during the forthcoming winter season.

\* \* \*

THE question of Musical Pitch is still engaging considerable attention. We had hoped that, when the Philharmonic Society adopted the *Diapason Normal*, the matter was decided so far as stringed orchestras were concerned. But now, according to the *Daily News*, "the Stock Exchange Musical Society, who three years ago adopted the low French pitch, have, after giving it a fair trial, resolved to revert to the higher or brilliant pitch. The fact will be of interest just now, the more especially as the Society's conductor is Mr. A. W. Payne, leader of the band at Queen's Hall, where the French pitch has been made a feature."

\* \* \*

FROM the same authority we learn that the Royal Amateur Orchestral Society, conducted by Mr. Ernest Ford, and presided over by the Duke of Coburg, have, after much consideration resolved to retain the old high pitch. We confess that these announcements cause us both surprise and regret. It is a serious thing that two important societies such as those just named should elect to be at variance with the Philharmonic which, with all its faults, is still the representative British institution. The Hallé Orchestra, under Dr. Richter, this year adopts the low pitch, and we believe that the Strolling Players' and the Westminster Orchestral Societies have both for some time



followed the Philharmonic's lead. It is conceivable that a solo violinist, anxious like all soloists for personal display, should hold out for the "brilliant" pitch; but why the managers of orchestral societies should desire to run counter to European musical opinion, and divide the camp in their own country passes our comprehension.

\* \* \*

It is at least satisfactory to find that the *Diapason Normal* has the hearty support of Madame Patti (Baroness Cederstrom) who writes to the *Pall Mall Gazette* to say that she has no hesitation in saying so. After this important notification from Craig-y-nos Castle the Stock Exchange and Royal Amateur Orchestral Societies will doubtless reconsider their position.

\* \* \*

*Le Ménestrel* gives an anecdote concerning Cherubini and Berton. The latter had the reputation of always being late, and at his funeral the mourners had to wait a considerable time for the hearse. "This fellow Berton cannot even be in time when he is dead!" remarked Cherubini to Auber. But *Le Ménestrel* finds a difficulty in accepting this story because, forsooth, "Cherubini died two years after Berton." We should have more difficulty in accepting it had Cherubini died two years before Berton.

\* \* \*

At Aversa, a small Italian town, which was the birthplace of Cimarosa, it has been decided to celebrate in 1901 the hundredth anniversary of that composer's death. Signor Rosano, the president of the Committee, has received from the Queen of Italy the promise of her gracious support. Cimarosa is now mainly remembered in connection with the celebrated opera "Il Matrimonio Segreto."

\* \* \*

M. CAMILLE SAINT-SAËNS has just returned to France after an eight months' absence in Brazil, where he has been conducting a series of concerts. The great French composer is in excellent health and spirits, and brings back with him a new string quartet and a number of pianoforte studies.

\* \* \*

It is a questionable kindness to publish after his death all the letters that a celebrity has written in his life-time. This is especially true in the case of letters written by the neurotic individuals who are so self-absorbed that they seem to make sure their smallest and most transitory sensations will be matters of supreme interest to persons of "grosser fibre," gifted with more self-control. Here is a portion of a letter written to Wolff, of Geneva, by the lamented Abbé Liszt in 1832, and quoted in a recent number of *Musical News*: "Here is a whole fortnight that my mind and fingers have been working like two (? eleven) lost spirits—Homer,

the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, and devour them with fury; besides this, I practice four to five hours of exercises, &c., &c. Ah! provided I don't go mad you will find an artist in me! Yes, an artist such as you desire, such as is required now-a-days."

\* \* \*

TRULY the mixture was a strange one to devour with or without fury, and, as it proved, most indigestible. A simpler course of, say, Homer, the Bible, Bach and Mozart, would have been far more efficacious in the education of such an artist as was desired then and required always. We can never read the maunderings of Liszt and Berlioz without reflecting what a power of good it would have done both these hysterical gentlemen had they been brought up at a good public school like Eton or Rugby where some of the nonsense might have been knocked out of them.

\* \* \*

It is quite a mistake to suppose that this overweening sense of the importance of self is essential to or inherent in the "artistic temperament." The titanic sufferings of Wagner are certainly frequently alluded to by him in his voluminous writings. But they are always treated in a dignified spirit very remote from that tone of a querulous *enfant gâté* which is so commonly adopted by men of infinitely inferior mould. Writing as we do in a parched district where no rain has fallen for upwards of a month, where the water supply threatens to fail entirely, and where the flies render life not worth living during the day, we could easily wax lachrymose and petulant, and make a whining record of our grievances in our diary, for the benefit of admiring posterity. As if, forsooth, nobody else was similarly inconvenienced! But we shall not sully the virgin page by so much as a reference to the wasps, and if such omission conveys the erroneous impression that we are not "sensitive," we rest sustained by the proud conviction that the Editor of THE LUTE has not gone out of his way to make an ass of himself.

\* \* \*

THE following reflection is attributed to Rubinstein: "Photography is to painting what an arrangement for piano is to an orchestral score." This dictum does not bear a moment's examination. It is one of those cheap phrases which seem to compel admiration solely because enunciated by great people. Photography reproduces the *minutia* of all that comes within the field of the camera. Painting is necessarily unable to present every detail, and in some cases intentionally ignores them. Does an arrangement for piano give fuller detail than an orchestral score? Can it be better than a more or less well-contrived compromise?



Now, had Rubinstein said that a drawing in black and white was to a painting what an arrangement for piano is to an orchestral score, there would have been more excuse for him, though, even so, the analogy is far from complete. Painting supplies colour, as an orchestral score may be said to do compared with a piano arrangement, while there is usually about the same amount of detail in a painting as in a drawing. But to liken the slavish and microscopic fidelity of a photographic image to the vague generalities of a reduction for the piano of an orchestral piece argues a want of thought. A great musician is not always a great thinker.

\* \* \*

THE Bayreuth Festival closed on August 21, when "Parsifal" was performed for the ninety-ninth time. The 100th performance will take place in August, 1901, on the 25th anniversary of the opening of the Bayreuth Theatre. The conducting of Siegfried Wagner during the Festival just concluded has by no means met with general approval. Of course his interpretation of "Der Ring" was not comparable with that of Herr Richter, and probably had young Mr. Wagner not been his father's son, he would never have been asked to conduct anywhere, much less at Bayreuth. Indeed, we question whether his compositions would have been heard. They would certainly not have commanded the respectful attention which they receive.

\* \* \*

THE love for the hereditary principle seems natural to humanity, though nowhere is it more unfortunately bestowed than in the concerns of the arts and the professions. We have young Booths, young Spurgeons, young doctors, young oculists, young dentists, young painters, young lawyers, young statesmen, and now a young "Wagner," forsooth, all doubtless of respectable attainments, but possessing only a modicum of their fathers' talent. It would be strange if it were otherwise, for experience shows that genius does not repeat itself in the same family at so short an interval. The case of Dumas, *père et fils*, is the solitary exception to prove the rule which we can call to mind.

\* \* \*

THE arbitrary selection of the "Hundred Best Books," the "World's Greatest Writers of Fiction," &c., &c., has been imitated in America by a series of suggestions for the 48 best songs, 12 for each kind of voice. *Musical Opinion*, very properly, takes great objection to the exclusion from the lists of many of the best specimens while many inferior ones are included. But *Musical Opinion* seems to forget that the said lists were compiled by vocalists, who would naturally have an eye to what best provoked an encore rather than to what was most excellent in music. Hence we find "Annie Laurie," and not "I know that my

Redeemer"; "The Blue Alsatian Mountains," and not "Lend me your Aid"; "The Death of Nelson," and not "Der Wanderer."

\* \* \*

BUT all such lists are more or less absurd, and one of the idiotic signs of the times. The advertisement of the collection known as the *Daily Telegraph's* "100 Best Novels in the World," said to be selected by the Editor of the *D. T.*, Sir E. Arnold, Mr. H. D. Traill, and Mr. W. L. Courtney, is before us. A cursory glance shows that Amélie Rives (an American authoress), and Mrs. F. A. Steele, are preferred by these eminent *littérateurs* to Rhoda Broughton, and the names of Voltaire, Cervantes, Paul de Kock, Münger, and Anatole France do not appear at all. Amélie Rives, Mrs. Humphrey Ward, Olive Schreiner, and "Ouida," all figure in the list, and they may well feel proud to be regarded as the authors of four out of the "best 100 novels in the world"—which is a largish order. But surely poor Marie Corelli must be deeply wounded by her exclusion from such company.

\* \* \*

THE subject of Church music will be exhaustively dealt with at the Church Congress which meets in London between October 9 and 14 under the presidency of the Bishop of London. Sir Hubert Parry will read a paper on "The Essentials of Church Music"; Sir George Martin, organist of St. Paul's, will discourse on "The Training of Choir Masters"; and Professor Stanford will lecture on "The Choice of Church Music." The above meetings will be held at the Albert Hall, and the London Church Choir Association and the Gregorian Association, consisting of over 2,000 members, will attend to give musical illustrations. In Westminster Abbey the Bishop of Richmond will give an address on "English Church Music of the 16th, 17th, 18th, and 19th Centuries." Here the Abbey Choir, under the direction of Sir Frederick Bridge, will supply the appropriate examples. The Dean of St. David's will speak in the Great Hall of the Church House, on "Church Music in Wales," with selections by representative Welsh Choral Societies.

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AN influential Musical Periodical seriously suggests the advisability of Sir John Stainer being made a peer "now that he is retiring from active professional life. He is certainly as deserving of the honour as any diplomatist, warrior, or plutocrat tradesman." How little chance there is that Sir John Stainer will ever receive any higher title than the Knighthood which he at present enjoys may be gauged by the fact that the Principal of the Royal Academy of Music is merely a Knight, though the President of the Royal Academy, where they show the pictures, is always a Baronet. Not only so, but several painters who were

not Presidents have been made Baronets, and the same dignity is generally conferred on medical men when they receive any accession of rank. But the complaint that "music in England is not honoured in high places" is not altogether warranted.

\* \* \*

THE bestowal of a baronetcy almost invariably argues a social position which few musicians occupy and to which few, indeed, even aspire. The most distinguished musicians are not, as a rule, prominent figures in the world of fashion, they do not entertain on a lavish scale, nor is it, for that matter, often in their power to do so. For musicians are as a body relatively poor, and except to a rich man a baronetcy would be something of a white elephant. Besides all this we fancy that musicians, we mean the serious ones, hardly as a rule present the qualities which lead to social advancement. They have the gift of a fatal sincerity, and are apt to neglect the amenities of the drawing-room. Perhaps too, to their honour, backstairs influence and patient intrigue are repugnant to their natures. *Ainsi, que voulez-vous ?*

\* \* \*

THE following amusing anecdote is derived from Gardiner's "Music and Friends." At a certain Birmingham Festival Dr. Ford, who was at the time Rector of Melton, was enjoying the performance of "The Messiah" as he sat with the score in his hands. Being carried away by enthusiasm he began to hum the music with the singers, and, naturally, his conduct seemed to annoy some of those seated near him. At last an impatient listener blurted out: "I did not pay to hear *you* sing!" "Oh!" was the imperturbable reply, "then you have that into the bargain!"

\* \* \*

M. LÉON JEHIN, the musical director at Monte Carlo, conducts one of the finest bands in the world. He has for many years past shown the very reverse of narrow-mindedness in the selection of his programmes, which include all the best works of European composers. The productions of Englishmen have by no means been neglected in the past, but now it is officially announced that he will in the near future devote even more attention to British music. We understand that he particularly has his eye on Mr. Cowen's "Four English Dances in the Olden Style," Mr. Elgar's "Imperial March," and Mr. Coleridge Taylor's "Four Characteristic Waltzes."

\* \* \*

THE Queen's Hall Promenade Concerts are in full swing, and the character of the entertainment maintains the high standard to which Mr. Henry J. Wood has accustomed his audiences. At our visit the other evening one of the most successful items was Tschaiowsky's "Nutcracker" Suite, with which Mr. Wood's

name has come to be closely identified. He it was who introduced this lively and fascinating piece to English amateurs who never seem to grow tired of listening to its ingenious strains. All the movements received admirable interpretation and the "Danse des Mirlitons" had to be repeated in response to an irresistible encore. Mendelssohn's "Ruy Blas" overture, Rossini's overture to "William Tell," and Beethoven's overture to "Egmont," were each almost perfectly played, and an interesting novelty was introduced in the shape of an arrangement for orchestra by Vincent D'Indy of Rubinstein's familiar "Melody in F." Opinions may differ as to the desirability of such adaptations of pianoforte music, but for our part we welcome new experiences, and nothing from M. Vincent D'Indy's polished pen can well come amiss. Mr. A. E. Ferri played too very agreeable solos for the viola in excellent style, thus affording the public an opportunity of judging the capabilities of this somewhat neglected instrument. Miss Yvonne de Treville, Mr. Ellison Van Hoose, and Mr. Charles Knowles were the vocalists.

\* \* \*

SOMEWHAT late in the course of what promises to be a lengthy run we witnessed the performance of "El Capitan," the comic opera now being performed at the Lyric Theatre. The words are by Mr. Charles Klein, and the music by Mr. John P. Sousa. The first-named gentleman has done his work well, the lyrics being flowing and frequently witty, almost in the style of Mr. W. S. Gilbert. The dialogue is treated somewhat freely by the performers, among whom Mr. De Wolf Hopper (Viceroy of Peru) stands out prominently. He evidently supplements his part with interpolations of his own, which are generally most amusing. The production is by this time in the completest working order, and to say that it goes smoothly would be to understate its dash and finish. The by-play throughout is uncommonly careful and well-contrived. Little matters of detail which failed to strike the audience did not miss our practised eye.

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THE story has the enormous advantage unusual in comic opera of being plainly intelligible. The Viceroy of Peru on finding his palace invaded by insurgents under the leadership of an ex-Viceroy (Mr. Henry Norman) is overwhelmed with fear. He hastily orders his Chamberlain to pose as the Viceroy, while he (the real Viceroy) masquerades as El Capitan, a redoubtable warrior, and is placed in command of the insurgents. The rebel chief, the ex-Viceroy, has a daughter (Miss Jessie MacKaye), who has fallen in love with El Capitan's reputation, and a marriage is arranged between her and her hero, much to the latter's embarrassment, as the wretched Viceroy has a wife (Miss Alice Hosmer) and grown up daughter (Miss

Nella Bergen) already. Things are reaching an acute stage, since the Chamberlain shows signs of taking his assumed part of Viceroy too seriously as regards the Vice Reine, and Estrella, the rebel chief's daughter, becomes madly jealous when El Capitan endeavours to speak to his wife. But in the nick of time Spanish troops appear, and all things are put straight.

\* \* \*

MR. HOPPER is the life and soul of the piece. His dry humour and untiring vivacity are very remarkable. The use of a phenomenally bass voice in his quasi-tragic utterances has an irresistibly comic effect, and he frequently displays an extraordinary gift of thoughtful comedy. His intoxicated scene in Act III. is a marvel of observation; without ever becoming disgusting he portrays a man as tipsy as it is possible to be, and withal, he gilds the impersonation with a touch of geniality and humour that rob the situation of any repellant feature. On assuming the rôle of El Capitan he dons a suit of armour under which he shakes with terror, being, in reality, a poltroon. This is a good and legitimate situation for a comic opera. But why he should wear a sort of crinoline of steel (intended, doubtless, to suggest his inability to put his armour on properly) we could not understand. This crinoline he soon discards (appearing in the chain mail, which he always wears underneath) and, to our thinking, he would do well to dispense with it altogether and rely for effect upon his acting, as he could very well. Besides, such clowning is not only out of the picture but it is inconceivable that the rebel chief or his daughter could for one instant be imposed upon by such a figure of fun as Mr. Hopper presents at first to them.

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WITH regard to the music we were a little disappointed. In "El Capitan" Mr. Sousa gives us no such good air as his very properly popular "Washington Post." There are here and there some nice inventions, notably the chorus in Act II., where the serious strains of the mourners are allied with the jovial notes of the wedding party. There is also a certain massiveness that is pleasing and we rather like the brass instruments as employed. The finale of Act II. is really very fine, the soprano (Miss Bergen) soaring above the combined forces with excellent effect. The curtain is lowered and raised again for a kind of encore which introduces different music, and words descriptive of the fraternity of England and America. This is a mistake, or, if we must have the patriotic business in a Spanish opera, let the British and United States' flags be waved to the music which has been encored. Fresh words might easily be adapted to the original metre. One of the best items in the piece is the comic trio between Mr. Hopper, Miss

MacKaye, and Mr. Melville Stewart, "The Typical Tune of Zanzibar." Here the various acting of the three verses is most ingenious and diverting and the number would have been encored until midnight had not the performers devised a new and original way of showing the audience that the incident was closed. Miss Bergen shone as a vocalist, and the other singers, though not surprising, were fully competent for more ambitious efforts than are demanded from them in "El Capitan."

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#### SIR G. A. MACFARREN ON THE MIDSUMMER NIGHT'S DREAM OVERTURE.

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THE "Wood near Athens" is a fairydom which Mendelssohn inherited direct from Shakespeare. The succession of thought may be as swift as thought itself; elfin chronicles may measure centuries as moments, and so, being the first artist that could claim the heirloom, he stepped into the domain of imagery just as it had been left, in which he proved his right by his mastery.

The four magical chords with which the Overture opens are the boundary between the real and the ideal, and on passing them the hearer finds himself in a new world, compounded of the elements that "dreams are made of." The device of assigning four parts to the violins gives airy colouring to the sprightly beings that people the realm; and the one pizzicato note for the violas that marks the repetition of the first strain is like a trick of Puck, that might scatter a shower of diamonds by a shaking of a rosebush. The tiny folk seem to scent the morning air, and to break, therefore, from their revel, just where Mendelssohn remembered Mozart—could he have thought of anything so sweet, or an alternative so fit for the broken sports? The passage is strange in the full forte where the wind instruments descend by seconds, each set entering two notes later than its forerunner, and the lowest proceeding in fourths, with one above it; the point is admirable with which they successively enter, and as to what is strange in their progression, he is to be pitied who can check the current of his delight to make objection thereto.

All the love of Lysander and Hermia is concentrated in the delicious melody that initiates the second subject; it is a very "love in idleness," to work a spell on each of us that hears it, and makes him love the next thing that he looks on. This, perhaps, is why we are so pleased with Bottom's translation, and the rich humour that presents him to our ears in the exact shape in which he enraptured the fairy queen. Then we have the duke and his Amazon bride at their hunting, with the invigoration of the fresh air, and the manly



exercise, and the clang of the music of the chase, and the brightness of daybreak.

The author's boundless invention has given a new aspect to the first fairy theme by the descending scale of pizzicato notes that accompanies many of its bewitching evolutions in the second part. How stilly is the repose where everything seems to sink to sleep under the potency of the magic flower, we may surmise—and the throbbings of the vexed heart cease to be painful; and how beautifully does the sustained sound of the lowest notes of the viola conduce to this effect of perfect rest. A happier conceit never took shape from the will of a poet, a master, a creator, than where the subject in quavers recurs the low G is given to the ophicleide—Bottom himself in the lap of Titania—a note which he must have foreboded who invented this instrument, the uncompoundable tone of which is the only one that can embody all its meaning; thanks for the invention, though it were never else applied.

At last the mesmerist waves his hand, the four magical chords of the opening are repeated, the boundary is passed, the spell is broken, and one asks forgiveness for what absurd vagaries one may have uttered during the dream—which has been but talking in one's sleep.

## MORALS FOR MUSICIANS.

### NO. 31.—THE POINT OF VIEW.

ONE day a musical gentleman whose carriage and horses had been seized under an execution order found himself travelling in an ordinary omnibus. Looking round upon his fellow passengers he addressed them thus:—

"We are all much agitated about the question of Pitch. I should be glad to have the views of some of you gentlemen on the subject. Do you advocate high or low?"

"Well," said a Vendor of Stewed Eels who was travelling *incognito*, "I always takes my pitch on the 'Hill' at Epsom."

"I knows nothing about high or low pitch, mate;" said an old Tar. "But I'll toss you for it."

"To me," said a man who had with him a long bag containing cricket bats, pads and wickets, "high or low delivery is a matter of indifference. What I really enjoy is a *full* pitch."

"Either," cried the musician, "you are three most ignorant persons, or you are attempting to make game of me. As for you," addressing the last speaker, "I have half a mind to pitch your stumps into the road."

### MORAL.

You cannot touch pitch without being defiled.

## VICTORIA COLLEGE OF MUSIC, LONDON.

(Governors: The Directors of the Victoria College Corporation, Ltd.)

### MIDSUMMER EXAMINATIONS.

#### DIPLOMAS.

##### LICENTIATES (L.V.C.M.).

*Pianoforte Playing*.—Agnes G. Walker, Constance K. Saull, Avice L. Butterfield, William Kirkland, Herbert Brewster, Margaret Randle.

*Organ Playing*.—Arthur W. Wilcox, Thomas Y. Davies, William Davies, Harry H. Burgess.

*Solo Singing*.—Alice M. Wainwright.

##### ASSOCIATES IN MUSIC (A.Mus.V.C.M.).

Elizabeth E. Brittain, Robert J. G. Mason, James M. Chisholm, Estelle E. Fisher, Minnie Bagley, Ernest Parkinson, Martha F. Bagnall.

##### ASSOCIATES (A.V.C.M.).

*Pianoforte Playing*.—Thomas H. Cook, Gertrude Jenkins, Dora Goulden, Beatrice C. Brown, Albert Edis, Robert G. Gracie, Arthur Fairbrother, Jane M. Phillips, Thomas H. Jones, Guy Linton, Gertrude Woods, Annie Wilkinson, Esther E. R. Stratton, Martha H. Gaunt, Minnie Hill, Careyetta A. V. Berry, Mary L. Owen, Sarah A. Torkington, Rosa A. Pennington, Edith Walker, Mary E. Dickinson, James S. Collinge, Benjamin Shaw.

*Organ Playing*.—William Copas, Thomas Y. Davies, J. Williams.

*Solo Singing*.—Jane A. Macdonald, Helena A. M. Sills, Maud Dillon, Kate Withers, Albert J. Price, Elizabeth S. P. Hade.

*Violin Playing*.—Violet Robinson.

*Mandoline Playing*.—Frederic H. Challis.

##### DIPLOMA OF GOLD MEDALLIST.

Avice L. Butterfield, George A. Penny.

##### CERTIFICATE OF BRONZE MEDALLIST.

Beatrice A. Watkin, Blance Hussey, Helena Brooks.

The Examiners were Dr. Lewis, Dr. Prior, Dr. Bentley.

### LECTURES.

On Thursdays, September 14 and 21, at 3 p.m., Mr. Ch. J. Bishenden will deliver Lectures on the subject of "Hygienic Deep Breathing," each Lecture to conclude with a short vocal concert. Admission and voice trial *free*.

## GUILD OF CHURCH MUSICIANS.

## COUNCIL MEETING.

The Council will meet on Thursday, October 5, at 3 p.m.

## Agenda.

1. To fix dates for the Winter Course of Lectures.
2. Arrangements for the Annual Service.
3. Birmingham Branch Festival.
4. Church Congress.
5. Other business.

## DIPLOMA EXAMINATIONS.

Arrangements have been made for future examinations during the year as follows:—

- November 27.—Birmingham.  
 " 30.—Southampton.  
 December 4.—Liverpool.  
 " 7.—London.  
 " 11.—Manchester.

## ANNUAL GUILD SUBSCRIPTION.

The Members, Associates, and Fellows will greatly oblige by sending their annual subscriptions to the Warden.

## 1899 CALENDAR.

The new Calendar has been posted to all Members whose subscriptions are not in arrear.

## COMPETITIONS 1899.

A prize of the value of Two Guineas will be awarded to the candidate obtaining the greatest number of marks in the F.G.C.M. Examination (Organists' Section) to be held on Dec. 7, 1899.

A Bronze Medal for the best Chant *Te Deum*.  
 A Bronze Medal for the best Double Chant. A Silver Medal for the best Anthem suitable for use during Lent. These competitions are open to all Members, Associates, and Fellows.

## EDUCATIONAL BRANCH.

Lessons are given in all musical subjects. Special terms to the clergy and candidates for Holy Orders.

## BRANCH GUILDS.

The Council wish to draw attention to Law II. as set forth in the new Calendar.

"That the Council have power to sanction the formation of Branch Guilds in Australia, America, and other places, where it may be deemed expedient, such branches to be constructed on the lines laid down by the home Guild."

## THE "LUTE" COMPETITION.

The amazing number of twelve correct answers to the August missing word puzzle have been received. The senders are:

Miss MARY OXLAND,  
 Illogan Rectory,  
 Redruth.



Mr. J. H. SMART,  
 24, Poynings Road,  
 Upper Holloway, N.

Mr. W. V. HILLS,  
 147, Bow Road, E.

Mr. CLIFTON BINGHAM,  
 c/o N. Vert, Esq.,  
 6, Cork Street, W.

Miss N. HUMPHRIES,  
 Streatley,  
 Dunstable.

Mrs. HARRISON,  
 25, Lenthall Road,  
 Dalston, N.E.

Miss MAGGIE PARKIN,  
 Bank Cottage, Brightside,  
 Sheffield.

Miss D. GLENNIE,  
 Lavant Rectory,  
 Chichester.

Miss ETHEL EMMA YOUNG,  
 9, Sefton Street,  
 Southport.

Mr. JESSE FLINT,  
 94, Lichfield Street,  
 Walsall.

Mr. JAMES G. HOSKINS,  
 West Stour,  
 Gillingham, Dorset.

Mr. M. G. WHITFIELD, F.G.C.M.,  
 Hoar Cross,  
 Burton-on-Trent.

The completed sentence should read:

*Between Organist and Incumbent the most complete Harmony should prevail.*

The word *not* in italics is the missing word. Under the circumstances a Postal Order for one shilling has been forwarded to each of the above named ladies and gentlemen. In setting these puzzles it is not easy to think of one that is neither too difficult nor too obvious. In the present instance a task of extreme simplicity was offered, and the prize for each winner is correspondingly small. In the competition which we are about to set (the Coupon for which will be found on the cover) a first prize of 10s. and a second prize of 5s. will be awarded to the senders of the *best word* and the *second best word* respectively. Success will be a question of *intelligence* and not of chance, for *we have not determined what word we ourselves would supply*. But the decision of the Editor once given will be final. Any man, woman, or child may send in as many answers as he, she, or it please, but each attempt must be made on the current coupon, filled in with the full name, prefix, and address of the sender, and reach this office on or before September 21st, 1899.

## TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the next month's issue.



# "BRING UNTO THE LORD, O YE MIGHTY."

## Harvest Anthem.

Words Arranged and Written by  
**HENRY KNIGHT.**

The Music Composed by  
**FERRIS TOZER**  
MUS. DOC. OXON.

Ps. XXIX, v. 1 & 2.

LONDON:

" CVII, v. 35, 36, 37 & 43 PATEY & WILLIS, 44, Gt MARLBOROUGH ST., W.

*Allegro moderato.*

SOPRANO.  Bring un-to the Lord, O ye

ALTO.  Bring un-to the Lord, O ye

TENOR.  Bring un-to the Lord, O ye

BASS.  Bring un-to the Lord, O ye

*Allegro moderato. ♩ = 88.*




might - y, bring young rams un - to the Lord, bring un-to the

might - y, bring young rams un - to the Lord, bring un-to the

might - y, bring young rams un - to the Lord, bring un-to the

might - y, bring young rams un - to the Lord, bring un-to the



LUTE. 201.

Lord, — O ye might — — y, O ye might — — y, Bring young  
 Lord, — O ye might — — y, O ye might — — y, Bring young  
 Lord, — O ye might — — y, O ye mighty, might — y, Bring young  
 Lord, — O ye might — — y, O ye might — — y, Bring young

rams un — to the Lord, bring young rams, bring young rams, Ascribe, as —  
 rams un — to the Lord, bring young rams, bring young rams, Ascribe, as —  
 rams un — to the Lord, bring young rams, bring young rams, Ascribe, as —  
 rams un — to the Lord, bring young rams, bring young rams, Ascribe, as —

— crite un — to the Lord, Ascribe, as — crite un — to the  
 — crite un — to the Lord, Ascribe, as — crite un — to the  
 — crite un — to the Lord, Ascribe, as — crite un — to the  
 — crite un — to the Lord, Ascribe, as — crite un — to the

Lord wor-ship and strength, wor-ship and strength, as-cribe un-

Lord, the Lord wor-ship and strength, as-cribe un- to the

Lord, the Lord wor-ship and strength wor-ship and strength

Lord, the Lord wor-ship wor-ship and strength

- to the Lord wor-ship and strength, Give the

Lord wor-ship and strength. Give the Lord

wor-ship and strength. Give the Lord, give the

wor-ship and strength give the

Lord the hon-our due, give the Lord the hon-our

the hon-our due give the Lord the hon-our

Lord the hon-our due, give the Lord the hon-our

Lord the hon-our due, hon-our due, give the Lord the hon-our



due, give the Lord the honour due un - to His name.

due, un - to His name un - to His name.

due, un - to His name, give the Lord the honour due un - to His name.

due, un - to His name un - to His name.

*rall.*  
*mf*

*poco meno mosso.*  
Wor - ship the Lord with ho - ly wor - ship,

*poco meno mosso.*  
Wor - ship the Lord with ho - ly wor - ship,

*poco meno mosso.*  
*p*  
*pp*

*mf* *pp*  
 Wor-ship the Lord, wor-ship the Lord,  
*mf* *pp*  
 Wor-ship the Lord, wor-ship the Lord,  
*mf*  
 Wor-ship the Lord with Ho-ly wor-ship,  
*mf*  
 Wor-ship the Lord with Ho-ly wor-ship,  
*mf* *pp* *mf*  
 Wor-ship the Lord, wor-ship the Lord,  
*pp* *p* *mf*  
 Wor-ship the Lord, wor-ship the Lord,  
*pp* *p* *mf*  
 Wor-ship the Lord, wor-ship the Lord,  
*pp* *p* *mf*  
 Wor-ship the Lord, wor-ship the Lord,  
*pp* *p* *mf*  
 Wor-ship the Lord, wor-ship the Lord,

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass) and all sing the lyrics "wor-ship the Lord,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system ends with a repeat sign.

wor-ship the Lord,  
wor-ship the Lord,  
wor-ship the Lord,  
wor-ship the Lord,

Second system of the musical score. It begins with a piano introduction marked "Tempo 19". The vocal parts enter with the lyrics "Bring un to the Lord, O ye might - - y, Bring young rams un -". The piano accompaniment continues with a rhythmic pattern. The system ends with a repeat sign.

*Tempo 19*  
Bring un to the Lord, O ye might - - y, Bring young rams un -  
Bring un to the Lord, O ye might - - y, Bring young rams un -  
Bring un to the Lord, O ye might - - y, Bring young rams un -  
Bring un to the Lord, O ye might - - y, Bring young rams un -

Third system of the musical score. The vocal parts continue with the lyrics "to the Lord, Bring young rams un - to the Lord,". The piano accompaniment features a rhythmic pattern. The system ends with a repeat sign.

to the Lord, Bring young rams un - to the Lord,  
to the Lord, Bring young rams un - to the Lord,  
to the Lord, Bring young rams un - to the Lord,  
to the Lord, Bring young rams un - to the Lord,



## LUTE. 201.

7

bring young rams, bring young rams, As\_cribe, as\_cribe un - to the Lord, as -  
 bring young rams, bring young rams, As\_cribe, as\_cribe un - to the Lord, as -  
 bring young rams, bring young rams, As\_cribe, as\_cribe un - to the Lord, as -  
 bring young rams, bring young rams, As\_cribe, as\_cribe un - to the Lord, as -

- cribe, ascribe un - to the Lord worship and strength, worship and strength, as -  
 - cribe, ascribe un - to the Lord, the Lord, - worship and strength, as - cribe un -  
 - cribe, ascribe un - to the Lord, the Lord, worship and strength, worship and  
 - cribe, ascribe un - to the Lord, the Lord, wor - ship, worship and

- cribe un - to the Lord wor - ship and strength.  
 - to the Lord wor.ship and strength.  
 strength, the Lord wor - ship and strength.  
 strength, wor - ship and strength.

## Soprano Solo.

Andante.  $\text{♩} = 76.$

*mf* *p*

He

maketh the wil-der-ness — a standing water, and wa-ter-springs of a

*Senza Ped.*

dry — ground. And there He set-teth the hung-ry, there He

*Ped.*

set-teth the hungry, that they may build them a ci-ty, a ci-ty to

*Senza Ped.*

dwelt in. That they may sow their land, that they may

*Ped.*

sow their land, and plant vine-yards to yield them fruits, to yield them

*f*

*mf*

fruits of in - crease. He mak-eth the wil-der-ness — a standing

*rall.* *mf* *a tempo.*

*rall.* *p* *a tempo.*

wa-ter, and wa-ter springs, water springs of a dry ground.

*rall*

*rall*



## RECIT. Tenors &amp; Basses.

*mf* Who - so is wise will pon - der these things, and *p*

*Moderato.*

*mf*

they shall un - der - stand the lov - ing kind - ness of the Lord.

*p*

## \* CHORAL.

*Adagio.*

Therefore un - to Him we raise, Grateful songs of

Therefore un - to Him we raise, Grateful songs of

Therefore un - to Him we raise, Grateful songs of

Therefore un - to Him we raise, Grateful songs of

*Adagio. ♩ = 58.*

*mf*

## LUTE. 201.

21

joy and praise. Who doth plen - teous gifts be - stow,  
joy and praise. Who doth plen - teous gifts be - stow,  
joy and praise. Who doth plen - teous gifts be - stow,  
joy and praise. Who doth plen - teous gifts be - stow,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are 'joy and praise. Who doth plen - teous gifts be - stow,'. The piano accompaniment features a steady bass line and chords in the right hand.

On His peo - ple here be - low. While His good - ness  
On His peo - ple here be - low. While His good - ness  
On His peo - ple here be - low. While His good - ness  
On His peo - ple here be - low. While His good - ness

This system continues the vocal and piano parts. The lyrics are 'On His peo - ple here be - low. While His good - ness'. The piano accompaniment includes a melodic line in the right hand and a supporting bass line.

crowns the year, Faith - ful hearts shall cast out  
crowns the year, Faith - ful hearts shall cast out  
crowns the year, Faith - ful hearts shall cast out  
crowns the year, Faith - ful hearts shall cast out

This system concludes the piece with the lyrics 'crowns the year, Faith - ful hearts shall cast out'. The piano accompaniment features a more active melodic line in the right hand, with the vocal parts providing a steady harmonic support.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "fear, Prais - ing with the Heav'n - ly Host,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Four vocal staves and piano accompaniment. The lyrics are: "Fa - ther, Son, and Ho - ly Ghost, A - men, A - men, A -". The piano part continues with the same accompaniment pattern, featuring a crescendo leading into the final phrase.

Four vocal staves and piano accompaniment. The lyrics are: "men, A - - - men." repeated four times. The piano part features a strong, sustained chord in the right hand and a simple bass line in the left hand, with a final flourish.







MR. ERNEST FORD.